

in

THE

CITY

25_p

ADAM & THE ANTS

Ultravox

Gloria Mundi

"X-EFFECTS"

GARY NUMAN

POISON GIRLS



#13



TAWING #13

FEB 1980

Believe it or not, we have actually organised ourselves and you can now expect to see ITC appearing on a much regular basis in future. The next issue is planned for early April and we have already started working on it. No excuses for this issue coming out so late, let's just say that flu bugs, Christmas and answering all your letters has something to do with it. Bad news: Paul Gardiner of Tubeway Army was given the singles to review over a month ago and we've been let down by him so our apologies to all those who sent us singles. Good news: Carl Hiles, a mate of ours has taken over responsibility of our mail order distribution - He's a lot more organised than us and should do a good job! (subs now £1-60 for 4).

Frank 'n' Pete

TOP 45'S

- | | | |
|------------------------------|---------------------|------|
| (1).CARS | - GARY NUMAN. | 19 ▲ |
| (2).Mittageisen | - Siouxsie&Banshees | ▲ - |
| (3).Straw Dogs | - S.L.F. | ▲ - |
| (4).Zerox | - Adam & the Antz. | ▲ - |
| (5).Flares'n'Slippers | - Cockney Rejects. | ▲ - |
| (6).Typical Girls | - Slits. | ▲ - |
| (7).Feeding Of The 5,000 | - Crass. | 8 ▲ |
| (8).Electricity | - Orch' Manoeuvres. | 28 ▲ |
| (9).Soldier,Soldier. | - Spizz Energi. | ▲ - |
| (10).U.K.79. | - Crisis. | ▲ - |
| (11).Quiet Men. | - Ultravox. | 29 ▲ |
| (12).The Prince. | - Madness. | ▲ - |
| (13).Playground Twist. | - Siouxsie&Banshees | 6 ▼ |
| (14).Charade. | - Skids. | ▲ - |
| (15).Are 'friends' electric. | - Tubeway Army. | 1 ▼ |
| (16).Reality Asylum. | - Crass. | 12 ▼ |
| (17).On My Radio. | - Selector. | ▲ - |
| (18).Transmission. | - Joy Division. | ▲ - |
| (19).Come In To The Open. | - Penetration. | ▲ - |
| (20).Underpass. | - John Foxx. | ▲ - |
| (21).Nag!Nag!Nag!. | - Cabaret Voltaire. | 20 |
| (22).Making Plans For Nigel. | - XTC. | ▲ - |
| (23).Rowche Rumble. | - The Fall. | ▲ - |
| (24).Gangsters. | - Specials. | 3 ▼ |
| (25).Down In The Park. | - Tubeway Army. | 9 ▼ |
| (26).C.I.D. | - UK Subs. | ▲ - |
| (27).Tommorows Girl. | - UK Subs. | ▲ - |
| (28).Complex 12". | - Gary Numan. | ▲ - |
| (29).Pictures On My Wall. | - Echo & Bunnymen. | ▲ - |
| (30).Memories. | - PIL. | ▲ - |

*These charts are made up by your votes. Send us your top 5,45's only by March 31st - Ta!



Nº 23

pic: Pete Gilbert

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VIOLENCE

'its a battlefield'

ACT THREE SCENE THREE (FINALE); A room somewhere in London/Birmingham/Leeds/Anywhere. Night. Artificial Light. In the background a raised stage, four or five musicians. In the foreground anonymous figures energetically engaged in hitting, kicking, gouging, punching. Men in security sweat-shirts wade in. Blood flows. Passing innocents brought down with well-aimed blows. Rain of bottles.

Enter stage-left Chorus of photographers. Lightning-flash of bulbs.

CHORUS OF PHOTOGRAPHERS; Great! Centrepiece spread! 'Bloodbath at Rock Gig - Shock! Horror!'

There is no other dialogue. And no music. After all, music doesn't really come into it.

Violence sells papers, and every night guarantees someone his fifteen minutes of stardom. Unfortunately, if someone else has un-thinkingly put something sharp between your ribs or playfully pressed glass into your face, fifteen minutes is about all you'll get.

Everyone needs something to hook on to, a pack to run with. And the media very kindly organises us into neat little categories complete with labels. Sadly it seems more and more people are hyping themselves up on the scam in the daily and music papers and feeling the primitive urge to go out and identify with the action. You can con all of the people all of the time. Remember the old trick of walking around staring at the ceiling until everyone in the room is doing the same? Works every time.

YOUR PICTURE OF YOURSELF IS A MEDIA-MYTH. (Ultravox.)

Violence at gigs serves the interests of a lot of people. Besides boosting circulation (and besides a good murder, a good sex scandal or a good black magic orgy, the public loves nothing better than a good massacre), it performs a necessary social function. While the roaring boys are acting out their wild youth against each other, they aren't bothering nice people. There used to be wars every now and again to keep the young and discontented gainfully employed killing and maiming each other, but why send the lads to fight in France when they can fight each other at home?

Even more important, reports of violence gives the (the straights, the authorities) ample excuse to refuse us any kind of music that isn't 'safe' or 'nice'. Licences for venues can be refused, individual bands and performers banned, and various groups of people (punks, mods, skins, teds, people who wear jeans not trousers or have the wrong haircuts) can be excluded from places of entertainment. So we can all be reduced to being tame and comfortable. This is important: the authorities don't have to worry too much about physical violence, which doesn't really touch them; what does matter is thought-control. People who have different values from the recognised ones are dangerous and upsetting. They can't be burned as heretics anymore, but they can be kept down.

Ironical, really, because the death-or-glory merchants who create chaos aren't usually the ones who do much thinking. And they're not usually the ones who get hurt, either: behind us, 'kids like you and me'; before us, the Gentle Giants thoughtfully provided by the management to keep order. No prizes for guessing who goes home in the ambulance.

ITC VOTES

PETE

Top five 45's of 1979.

DOWN IN THE PARK - TUBEWAY ARMY.

MESSAGE TO YOU RUDY - SPECIALS.

VIDEO KILLED THE RADIO STAR - BUGGLES.

COMPLEX (12") - GARY NUMAN.

LONLIEST MAN IN THE WORLD - TOURISTS.

Top five albums of 1979.

REPLICAS - TUBEWAY ARMY.

HEX - POISON GIRLS.

STATIONS OF THE CRASS - CRASS.

SPECIALS - SPECIALS.

THE BEST OF LEO SAYER - LEO SAYER.

Great hope for 1980.

ULTRAVOX.

Band that should have ended with 1979.

ANGELIC UPSTARTS : "Anyone that would kick a pigs head around a stage for effect should take up football and leave music alone."

RACHEL

Top five 45's of 1979.

ARE 'FRIENDS' ELECTRIC? - TUBEWAY ARMY.

QUIET MEN - ULTRAVOX.

DOWN IN THE PARK - TUBEWAY ARMY.

LIFE IN A DAY - SIMPLE MINDS.

BLIND AMONG THE FLOWERS - TOURISTS.

Top five albums of 1979.

REPLICAS - TUBEWAY ARMY.

LAUGHING ACADEMY - PUNISHMENT OF LUXURY.

PLEASURE PRINCIPLE - GARY NUMAN.

GUILLOTINE THEATRE - CUDDLY TOYS.

WAVE - PATTI SMITH GROUP.

Great hope for 1980.

GARY NUMAN.

Band that should have ended with 1979.

CLASH : "Would have been nice to remember them the way they were."
(or seemed?).

FRANK

Top five 45's of 1979.

DOWN IN THE PARK - TUBEWAY ARMY.

PLAYING GOLF - FAMILY FODDER.

ARMBRAND - KAREL FIALKA.

WAKE UP! - HOME SERVICE.

SHAVED WOMEN - CRASS.

Top five albums of 1979.

STATIONS OF THE CRASS - CRASS.

THE ORIGINAL SIN - COWBOYS INTERNATIONAL.

PLEASURE PRINCIPLE - GARY NUMAN.

GRUBBY STORIES - PATRIK FITZGERALD.

DRUMS & WIRES - XTC.

Great hope for 1980.

CUDDLY TOYS.

Band that should have ended with 1979.

COCKNEY REJECTS : "Their latest single is, 'I'm not a fool', why does everybody think differently then? And not so much of the cockney either !"

GRAHAM

Top five 45's of 1979.

OLIVER'S ARMY - ELVIS COSTELLO.

ETON RIFLES - THE JAM.

MESSAGE IN A BOTTLE - THE POLICE.

GANGSTERS - SPECIALS.

ROCK LOBSTER - THE B52s.

Top five albums of 1979.

IT'S ALIVE - THE RAMONES.

ARMED FORCES - ELVIS COSTELLO.

FEAR OF MUSIC - TALKING HEADS.

SETTING SONS - THE JAM.

REGGATTA DE BLANC - THE POLICE.

Great hope for 1980.

X-EFFECTS.

Band that should have ended with 1979.

THE LURKERS : "I really wish they were dead or picked up by Afghanistan revolutionary forces."

STATIONS OF THE CRASS

pic: Ian - No Easy Answer fanzine.



"Left wing violence, right wing violence,
all seems much the same,
Bully boys out fighting,
its just the same old game.
boring fucking politics
that'll get us all shot
left wing - right wing
you can stuff the lot.
Keep your petty prejudice,
I don't see the point,
ANARCHY AND FREEDOM IS WHAT I WANT!"

The eyes of 'all the young dudes' are on Crass now and so far they haven't blinked, "White Punks On Hope ?" - They are!

Confronted also are the real male chauvinist's, the big men, on "Big Man, Big M.A.N." The parasites in the music (?) press, they know who they are....."cos they can't write unless they feel well pissed" - !and the songs go on, a real surprise was the disco orientated "Walls", on which the very pretty Eve Libertine proves what a strong and infectious voice she has got, (I wish she would do more singing - sorry Steve.)

Her voice is highlighted even more, by the hard but crystal clear production on "Stations", which is at least equal to that on the single - Reality Asylum/Shaved Women, perhaps even better.

Altogether there are 19 tracks, plus a live bootleg side at 33 $\frac{1}{3}$. Which in my opinion pisses over the Clash's latest offering in more ways than one.

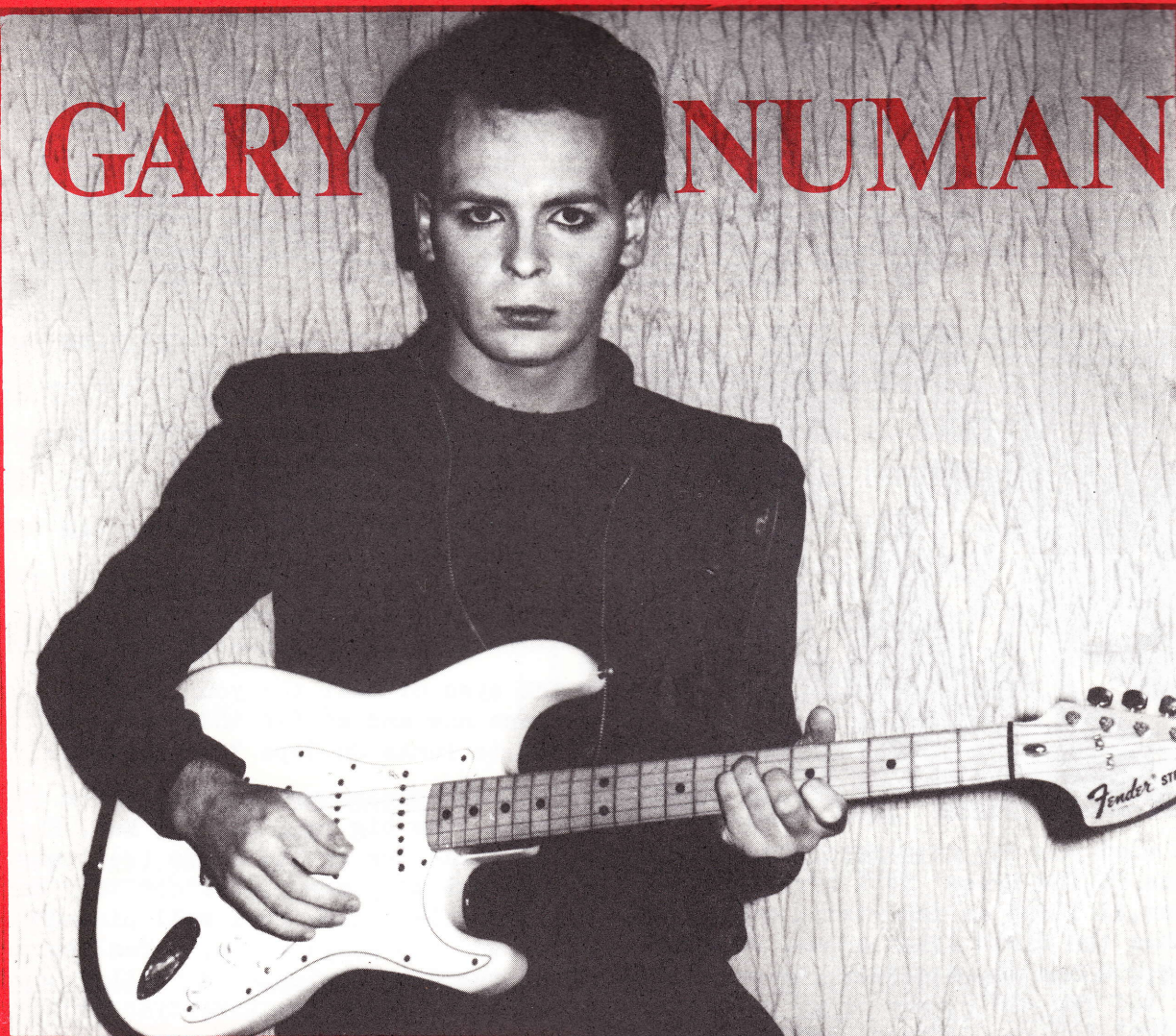
I think the time is coming when people who go to see Crass are going to stop staring and start dancing - I think the message is getting through.

"Stations", is released totally independent even from Small Wonder - This time there's no compromise! No affiliations - the "punk dream" (?).

FRANCIS DRAKE

LEFT WING RIGHT WING
YOU CAN STUFF THE LOT

GARY NUMAN



pic: Pete Gilbert

"We are not God's,
We are not men,
We are not making claims,
We are only boy's"
(Gary Numan - Conversation)

I won't beat about the bush, I like Gary Numan. His music, his singing, his human feelings have won him a very large mass following from almost every age group. Yet, it must be very confusing for most people to determine what he is really like as a person. In most interviews that have been done by the 'other' press, Gary has in most cases, been made out to be a real drip, a wet weed, and even in 'yer very 'respectable' Sunday Times, he was described as "Gary Numan: A Wimp For All Seasons". So, what is Gary Numan really like? Well, from first hand experience, he is certainly not the insecure, nervy, paranoid type of the '70's. With the new decade now upon us, we see a confident Gary Numan, hardened perhaps, by critics, but remaining as honest as he ever was. If this article seems over patronising, then that is not really the intention of the writer.

Let's get one thing straight before we go any further, Gary Numan no longer has to take any kind of prescribed drugs or tranquillizer, in fact he hasn't done so since he was 18 (he's 22 on March 8th, by

the way). He doesn't smoke or drink any alcohol and is probably coping with the pressures of modern day living better than anyone else that I know. He is certainly one of the most honest and loyal people that I have ever had the chance to talk with. Let's just say that I am at a loss to understand how anybody can slag him off just because he refuses to behave like a superstar should. Okay, on stage Gary comes over as being the 'idol' of the stage, the person that young teenage girls scream after and worship. But all he claims to do, is give as good a show as he possibly can. He is not afraid of making money but wants to give as good value as he possibly can. Maybe when you have finished reading the following short extract from a chat I had with him just after Christmas 1979, you'll understand why people generally like him and why the professionals in the biz don't!

HOW WOULD YOU MEASURE SUCCESS, GARY?

"It's hard to say, if you're talking about critical acclaim, then I still haven't done anything. If you're talking about record sales, then I've done as well as anybody ever has."

WHAT ABOUT PERSONAL SUCCESS?

"I've still got a lot I want to do. As far as this country is concerned, music-

ally, I am successful, but then again you could say I haven't been doing it long enough to be called a successful person, in terms with people like Paul McCartney. There's not a lot more I can do in this country. If you're talking about the world, then I want to break America, Japan and become as big in the rest of the world as I am here."

IS THERE A POSSIBILITY OF YOU GOING OFF TO AMERICA OR SOMEWHERE AND NOT COMING BACK AND DOING ANYTHING IN BRITAIN ?

"Yeah!" (I laughed at his honesty, as Gary continued)....I may go to America for ever, I may go to Switzerland forever I may leave this country and never come back, there again, I may never leave here. There's a possibility that I would do any one of these things."

WHAT IS YOUR ATTITUDE TO THE ORIGINAL PUNK IDEA OF 'STREET CREDIBILITY' AND 'NEVER SELLING-OUT'?

"It was idealistic and naive when it was said and it hasn't changed a thing! I just watched the two remaining Sex Pistols doing a Christmas song with half of Thin Lizzy and yet nobody seems to mind that, and this was the band (the Pistols) that started all this anti-hero, anti-sell-out thing - I mean I've got nothing against them but I can't respect people who say they will never sell-out and then do. Personally, I don't think making a lot of money is selling-out. I think it is a stupid word anyway and a stupid phrase."

BUT DON'T YOU THINK THAT PUNK HAD ANYTHING TO OFFER?

"Well, people got enjoyment out of it - it had that to offer."

DON'T YOU THINK THAT PUNK BROKE A LOT OF MUSICAL BARRIERS DOWN THOUGH?

"It broke no musical barriers, it broke a lot of ear-drums and it broke a lot of strings unnecessarily, it didn't break any barriers musically at all. In terms of playing skill, it sort of went backwards."

In issue 14 we'll continue with this interview. We'll be questioning Gary on his fourth album called 'Telekon' due for release sometime in August. Tracks already on demo tapes include, 'Telekon', 'The Joy Circuit', 'Please Push No More', 'I'm A Driver', 'The Aircrash Bureau', 'Remember I Was Vapour' and 'I Die, You Die' (the possible single). Gary also gives us his reasons why he was dropped from the Kenny Everett Video Show which was televised on New Years Eve.

PETER GILBERT.



DIRK WEARS WHITE SOX
THE DEBUT ALBUM FROM ADAM AND THE ANTS

OUT NOW

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COMPETITION RESULTS.

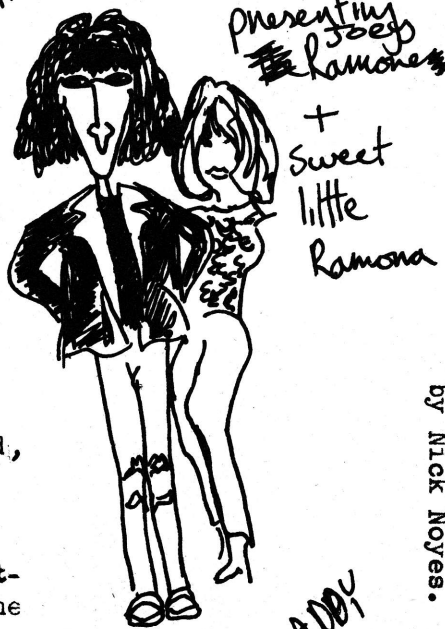


Winners of our Ramones competition are Nick Noyes of London, W.8. and A. Roberts of Portland in Dorset. The double Ramones albums are in the post lads! The result of our Shake competition is as follows: Peter Richardson of London, N.W.8. with this dream:-

THE BANK.

A sunny, warm, bright morning. Men, women, straight faced as they put and take money out. The morning draws on, not a thing happens. The sound of coins getting passed over the counter. And as this sound just draws on, another sound starts. Rain, lots of it, a straight face looks out of a window and cannot work it out. Seeing his face and the rest of the people, I ran over to a window - Sand, out from the sky, sand. The dusty pavement, covered now, not one person in my sight was there. Not one person in the bank. They had all gone and in their place was sand. I looked around, my first thought was for money. I knew the money would be in green money bags. I put my hands on two big bag-fulls. They weighed a ton. I thought, these bags must have cement in them! I opened a bag - Sand, just bloody sand. By now the sand outside, 10 to 12 feet high and starting to fall from the roof. I knew there

HAPPY FAMILIES.



HEU MOM + DADDY

continued.....

was not long. The roof bending, the sand 25 feet high, just falling from the sky and from the roof as it gave way. And the last thing I saw, as I lay drowning, was SAND!

A shake E.P. is on its way to Peter and also to the following for their efforts: Andrew Dollmore of Hatfield, Herts: "I had a dream but I drowned - It was so rude, you know!" Antony Lee of Bexley in Kent: "I had a dream I went to see the Clash for under £3-00." And last but not least Vincent Stanforth of Morely who sent us a poem called 'The Cold One With One Eye'. No space to print it this issue Vincent but we'll see what we can do in issue 14, okay!

SCRAPS

IN THE CITY will have to go up to 30p as from issue 14, as our printing costs have rocketed by a third. All present subscriptions will be honoured but in future will cost £1-60 for four issues - Sorry about this.

FREEBIES have been dropped this issue for a number of reasons. (a) it's very time consuming and is partly the cause of this issue coming out so late (b) It's getting harder to get the quantities that we now need to fulfill demand. (c) Some of you have written, slagging us off for not sending mountains of stuff and even complained because we asked you to send in the coupon. We're going to have a re-think about the whole idea of freebies and decide whether its worth all the hassle. Decision in issue 14

JOHN FOXX now has an address that you can write to for information etc, c/o Metal Beat, 8 - 10 Basing Street, London, W.11.

HOME SERVICE have a single out at the end of February on Crystal Groove Records 'Thin Hours b/w 'The New Age Elite Corps' any enquiries to David Motion, 227, Mount Pleasant Rd, London, N17. Check them out at Blitz Feb 16 & Collegiate Theatre, Gordon St, London, WC1 on March 12th.

by Nick Noyes.

ULTRAVOX



It's been almost a week since Ultravox seared my ears off with "The King's Lead Hat." Having overcome the urge to accost imperfect strangers and peal "you have got to see this band!" into their unsuspecting ears, I've found that my enthusiasm and curiosity for Ultravox music is not in danger of wearing out.

I must admit I had doubts. A month prior to their New York appearance Warren Cann told me: "One thing's for sure, the band's got a whole different personality." That was a decidedly equivocal statement.

But asked whether he'll not find it distracting to sing and play guitar on material as demanding as Ultravox's, Midge Ure reassured me with a laugh: "I've been playing guitar and singing since the day I was born! I play keyboards as well."

It had been the cause of no small grief for Ultravox that the band had been given up for lost by many of its fans since the departure of John Foxx. With that in mind, it was ironic that Ultravox should open their show with all the members ensconced behind their individual synthesizers, kneading out a layered instrumental, while the microphone stood alone, stage centre.

Visually, this arrangement recalled another set of skinny Europeans and their machines--namely Kraftwerk. The sound hovered over moments of Kraftwerk and Gary Numan. It was arid in a not unemotional way.

In my humble opinion, some of the new songs have yet to find their own person-

alities. But already out of these, the guitar-sharp "New Europeans" and the haunting, synthetic "Sleep Walk" emerged as impressive forerunners of this new and very interesting phase of Ultravox. Another humble opinion: Both of these songs should be pressed onto 12" vinyl discs.

Other new tunes like "We All Stood Still" and "Sound On Sound" (you could see the textures on this one) made good use of both vocal and instrumental interaction. But that's the least of it. Through melody, tension and precision these songs succeeded in lowering a tangible atmosphere. For moments at a time, the name Ultravox was never more true.

On "Mr X" Warren Cann took over the lead voice. This song etched into my mind a lone figure on a foggy night standing on a bridge. The words were muffled, so the image sprang from the song's Perry Mason theme-like undercurrent, and the dark quality of Mr Cann's recitation. Anyway, this bit of aural cloak-and-dagger went over very well with the New York City audience.

Midge Ure will never be the quiet man. That person belongs to John Foxx in his ultra-European tall, thin blondness. The copper-haired, green-eyed Ure is Scottish.

So Ure won't be the quiet man. But he does a fair job singing about quiet people. One song he has succeeded in making his own, complete with its tranquility and distortion, is "Just For A Moment".

Ure's guitar playing is metallic and spare. And he seemed to spend as much time behind his synthesizer as he did behind his centre stage microphone.

Chris Cross was twice the synth-technician he was the last time, although he did not abandon his bass guitar. Billy Currie rarely picked up his violin, so each application was an event. He seemed to prefer to nonchalantly flick the switch marked "atom splitting" on his ARP Odyssey and take an assertive, idiosyncratic lead from there.

A synthetic pulse; a smash of symbol; the room exploded. The jubilant "I Can't Stay Long" was the set's climax. Also included was the eerie, machine-conscious "Dislocation." "Slow Motion" sizzled and shimmered in its new rockier, more powerful arrangement. And I am convinced "Hiroshima Mon Amour" is a mathematical proof.

With equal parts technical know-how and emotion, Ultravox's romance with machinery is in no danger of fading away.

A few short years ago, Ultravox music was hailed as music for the 80's. Guess what? The 80's are upon us. With modern music and timeless imagery, Ultravox is for today.

CATHY NEMETH - NEW YORK, USA.

X-EFFECTS

pic: Pete Gilbert.



IS THIS POP?

X Effects (In the beginning.....)

Well, for starters, x is the algebraic symbol for the unknown quantity and X Effects are the consequence.

X Effects are a band of divergent talents now on the London circuit tapping an unknown quantity of potential with the perspective and panache to be this years winning combination.

Remember where you read it first. This is not a proclamation. It's simply a conclusion after witnessing their effect on bemused punters at some of London's more famous haunts during recent weeks.

You've never heard of them! Well, ignorance is not always bliss and Anthony Blunt was only a public school Wilfred Hyde-White look-alike until he discovered Smirnoff.

X Effects have been sacrificed on behalf of brewery profits as support band to Star Jets at the Marquee (where I first saw them) "Pacifying impatient hordes" is just about right - cramped under a low-level ceiling for perusal by Ronnie Scott's nightclub coterie, tested the sound system for the effete soulless Metro at Dingwalls, forced to set up their equipment on the few square feet of West Hampstead's Moonlight Club stage which the abysmally inept, pig-headed and loathsome Drones had not cluttered up with their unnecessary utencils, had guitars break on them, sound mixes stutter into an aural shambles around them.....and yet have

still sauntered through the wreckage unscathed, left audiences yelling for more, made the affected Metro look sound and hollow, pissed over The Drones - mind you that is inevitable as January 1st being New Years Day - left the stage to one of the better Marquee support band ovations I've heard (bar name bands like The Undertones), and given the capital a brief, tasteful glimpse of what's to come.

X Effects are a five-piece, London based band in the throes of evolution. Their cluster of recent dates has seen them temper their set with the confidence and control that seemed to be stifled by apprehension and patchy inexperience at earlier concerts. The tenseness, the clumsy pre-song tuning up, the nervous, static visuals - all are being swiftly phased out as the band streamline their music and their raison d'etre into a tighter, more immediate package. Things are happening fast. With more gigs under their belt, they'll mature into a band to watch. Not because their material or stance is an innovation, the forerunner of western civilisation's next brief musical fad, because what they do they do with style, feeling and ingenuity.

The "pop" single market has always appeared open to abuse as a second start, the common ground for lacklustre material which can't cut it on any other footing - you know, dress up an ineffectual and uneven run of the mill little number with harmonies, handclaps, a tinpot melody and limp hook and then tout

it around as a potentially commercial commodity because it sounds an easy-listening, foot-tapping, marketable product capable of staving off rigor mortis before its "popular" appeal wears off.

One listen - quite catchy. A second more intense listen - annoyingly flimsy.

But recently groups like The Police, XTC, the now defunct Rezillos, The Specials, The B52's, PIL, Ian Drury, Elvis Costello and their bands, even Tubeway Army have given added impetus with new life and direction to the once rather bland "pop" single.

Now the base material for "pop" music reflects more than just the tried and tested. Vision, humour, thought, imagination, experimentation, the clever juggling around with the basic elements now separates the quality from the quantity.

Which, after that NME-style excursion, is where we get back to X Effects. The group are pretty hard to tie down with a single sweeping statement. But they do borrow and adapt from the more obvious of the "quality" ideas.

They deal with a slick, intriguing, infectious and occasionally offbeat hybrid of intense pop and mainstream rock music, infused with their hard-hitting variations on the theme, delivered with economy and verve and spiced with a hell of a lot of memorable hooklines.

This is Pop ? I suppose it is - but X Effect's own.

Dovetail the quirky keyboard embellishments of early XTC into the kickstart rhythms of The Police, fire the chorus with an addictive hookline a la Elvis Costello, anchor it all down with two distinctly individual guitar styles working at tangents to each other and you might just be able to pick-up the line of thinking behind an X Effects song. Having said that, they'll switch to clipped chords, shuffling bass, sudden changes in tempo, attack en masse or another brash piece of pop music..... Is this technopop we ask ourselves?

Well, you can certainly dance to it and it would sound great on a juke box.

One of the most interesting things about X Effects is the dual Ian Martin/Phil Saatchi guitar spearhead. Both musically and visually the two couldn't be more different.

Clad in baggy Air Force togs, Ian Martin's very personal style is an obtuse form of bottleneck guitar. He does a lot of those "bits" and bolsters the sound with abrasive, agitated bursts of bottleneck playing - no excess whatsoever - terse rhythm work and an attractive, almost percussive, way of building the beat up by scraping out muted chords (the washboard of X Effects) - I love it!

Phil Saatchi, who looks like an inscrutable Puerto Rican pimp, is a fluid, more orthodox guitarist who adds the melodic phrasing, fires off crisp solos and hammers out the block chord guts of the songs. The two share most of the writing.

The backbone of the sound is laid down by the pulsating bass of Jon Astrop, whose relaxed technique makes it look easy, and the manic flailing of one-time Jags drummer Neil Whittaker who clubs out a tight beat without being over the top and flashy.

The final member of the band is keyboardist Dave Simmonds whose deft playing is the singularly most important element in the overall sound, unobtrusively sparring with the guitars, darting through the mix to peak at a solo, shadowing the riffs adding melody and texture. And so to Dingwalls..

It was fitting that the club's new close-circuit televisions should flicker into life as X Effects surged into the stuttering riff of Martin's "Swift Video", crashing discordant notes clawing at the wailing cryptic pleas for German radios, late candidates and clear laminates.

The opener stops dead to leave Astrop's bass scurrying through the build up bars of "Sixties Streets", Saatchi's put-down of

the flower power era. Ian Martin scrapes out the body of the zippy, classy pop song before the keyboards dance through a terrific melody - the catchiest hook I've heard in a long time. A count in with harmonics and the band launch into the bittersweet "Other Peoples Secrets", a sardonic tale of "life at the top / where the fun never stops / and the cutlery's made of gold", the number tripping through time changes over a tight fusion of guitar and keyboard. The cynical "Routine" follows with its punchy, clipped bass-heavy build up to the attack of the chorus, a turbulent intense friction of cross rhythms clinging firmly to a pop nucleus. "Maybe I'm not hip / but man it's not my scene / I can't get into the trip / It's all routine", shouts Mr. Martin against some furious drumming.

Jon Astrop counts in the self-penned "Jet Setter" with its slower, tense bassy thud of a riff drifting into the rolling chorus with the two guitars running parallel to each other. By now the audience had begun to suss out that X Effects were not the evenings optional extras as Phil Saatchi picked out the more subtle, jumpy phrasing of "Take It Or Leave It",

a nifty song that builds on the obvious repetition of the hook, although a ragged guitar solo left it sounding somewhat flabby on the night.

If simplicity is the embryo of a good pop song, then "Going Over The High Side" is a good pop song - a nagging two chord rhythm that picks up instruments on its tack to a high point before crashing down through the harmonies of the chorus - a screeching, modest bottleneck solo and the final blurred, strangled tones of a dieting guitar. A

backdrop of swirling synthesizer dips and soars to a cowbell kickstart and they hurtle through the slick, driving riff of "Ice Cold", trailing it with some great drumming and a technically perfect, searing one note Martin solo. "Factory Music" is the most straightforward new wave derivative, but still individual, checking half way through before picking up on its melodic undercurrent and collapsing into the disarming, almost off-key theme of "Hiding In Japan", an XTC-ish musical model and tale of paranoia, and one of many potential singles. "Can't Let Go", is one of my favourites, Martin's fast two chord rhythm viewing with a short, stabbing riff running at a completely different angle before merging with keyboards to trundle off through a number of time changes. They end with the frenzied "White Hammer" - Ian Martin's apocalyptic ditty about his friend who thinks he is John. F. Kennedy (don't we all) and which someone took to heart for six minutes not so long ago.

Neil Whittaker lays siege to his drums and a bludgeoning riff grabs the bass and keyboards and drags them into the dense noise, the words spat out - "Never thought that he would do it / Never thought they had the nerve / Now the bombers on a home run / In a mid-Atlantic curve" - and the chorus screamed at the audience as the song spirals into oblivion and the group disappear to ear-piercing feedback and a stage of wrecked instruments. Frenzied though it may be, "White Hammer" is too heavy-metallish for comfort and is out of context with the rest of the set, lacking its finer points and economy. It might act as a final focal point for channelling energy but isn't as necessary as the band think.



pic: Pete Gilbert.

REGGAE

AUGUSTUS PABLO: ORIGINAL ROCKERS (GREENSLEEVES)

VARIOUS ARTISTS: CREATION ROCKERS VOLS 1-6 (TROJAN)

VARIOUS ARTISTS: REBEL MUSIC (TROJAN DOUBLE ALBUM)

OK, it's the eighties now, and perhaps I should concentrate on reggae's present at least, even if I can't bear to contemplate its future. But these albums easily get my vote as the best of last year, and apart from one or two tracks scattered over the Creation Rockers set, none of them represent Jamaican music of 1979. There was a time (about 1972-75) when reggae seemed to address the most immediate musical problems in totally original ways; moving in several different directions at once (dub, toasting, rebel music), reggae had a sense of purpose. That seems to be less and less the case now, as these records show. Still, why make a fuss when there's so much good music here?

Augustus Pablo has been a cult figure for years; as with many cults it's not always been easy to see what the fuss is about - not because it's a cult of unreason, because it certainly isn't, but because the records which show Pablo at his best are now impossible to find - the usual problems with pre-release singles from Kingston. 'Original Rockers' doesn't by any means fill in all the gaps, but it's a carefully selected and roughly representative anthology of music from Pablo's own labels (Hot Stuff and Rockers), and dating from 1972-75 - precisely reggae's heyday. Pablo's always been an independent thinker, and when Island and Virgin were trying to sign every major reggae talent (as well as several no-talents) in the mid-70's, Pablo stood almost alone, preferring to put out his own music, and work as a session man, without a large record company telling him what would sell. It paid off. Most of the tracks here appeared on singles, but for those few who have the originals, I should point out that several of the tracks (notably 'Cassava Piece') have been cleverly remixed, and in some cases even improved - you don't find that happening very often. If you like this album, it's also worth picking up a 12" discomix which if anything is even better than the tracks here: 'Classical Illusion'/'Oregon Style' (Dub Vendor label) are two tracks Pablo cut with another young Augustus, one Gussie Clarke, again in the mid-70s.

There are three Pablo tracks scattered around one volume or other of 'Creation Rockers', but only one ('Bedroom Mazurka') comes close to the Greensleeves tracks. But don't let me put you off: overall the selection is immaculate, and covers a much wider range of styles and sounds than 'Original Rockers'. The idea is for each album to cover broadly the last fifteen years or so of Jamaican music, so each album has a ska track or two, followed by some rock steady, while most of each album is taken up with the various faces of reggae (born 1968 - died ?). There's an impressive range of talents on display, including The Wailers, Maytals, Dennis Brown, Ken Boothe and Big Youth. Of the total of 72 tracks, only four or five could be called 'obvious' or too familiar; the rest are classics, largely forgotten by both fans and record companies, and many of which I'm

happy to have in the collection, finally, after years of hunting for them. On the other hand, if you find the idea of 6 albums financially daunting, even at budget prices, then you'd do well to bide your time with 'Rebel Music'; virtually the same remarks apply as for 'Creation Rockers', except that if anything the overall standard is even higher. What makes these albums so much better than your run-of-the-mill reggae anthologies is the care and knowledge that has gone into compiling them. In each case the compiler is 'Sounds' critic David Hendley (with help from Greensleeves on the Pablo album), who obviously knows what makes a track both historically important and musically entertaining. The combination is unbeatable; no wonder these records put most 1979 music in the shade.
by: NICK KIMBERLEY.

X Effects have yet to land a record deal, but have a lot more going for them than many groups who have signed on a dotted line. Yes, there are probably hundreds of bands about about who deserve success because of sheer persistence or because they are genuinely talented and have something to offer. X Effects are no different to them. I just think they're a hell of a lot better. They play simple, powerful, thoughtful effective music - pop, rock whatever you want to call it - remain refreshing without being too clever and know where they are going and what they are doing. Which, in my book, puts them in the quality and not the quantity.

If you get your kicks from raucous headbanging square dances with the archetypal punk three chord blitz or electronic doodlings with the more "creative" units, or even for argument's sake, ska, reggae, r'n'b - Then in reality E Effects aren't for you. Having said that, they may well be. Look, scrutinise the gig guides, find out when they are playing and go and see them for yourself. If you can't, bombard John Peel with requests to play their demo tape. If you can't do either, then take my word for it. X Effects are bloody good.

We could of course get smug. Who first mentioned Tubeway Army and took up the cudgels on behalf of Ultravox and Punishment Of Luxury? (Yes. Lay the blame here).

Take It Or Leave It is the option. But don't let it be said you never knew. I think that's gushing enough.

GRAHAM NEWSON.

GLORIA MUNDI.

Gloria Mundi have never been a band in the mainstream of punk or any other trend or vogue, and consequently they have attracted little media approval or attention. So where do they stand in relation to the definable categories of Music? Eddie Maelov, talking to Steve Burgess, observed that the new wave happened too fast and was taken up by the media too soon, so that the response was shallow and diluted. (Shock-horror rather than thought-stimulation.)



GLORIA MUNDI

'Toying with Anarchy is fun but it didn't get that far.' On the other hand media coverage called attention to new wave pre-occupations like frustration and aggression. Maelov believes we are now in what he calls "a period of dispersal", when bands can be assessed on what they have achieved and are likely to achieve. "It's a time of taking stock much more now, which suits us (Gloria Mundi) quite well, I think, because we never fitted comfortably into a big bracket before." Maelov prefers the band to be on the edge of fashion rather than in its midst, and their emphasis has, after all, always been on the individual and on the potential of the individual. He also feels it is important that people should understand the meaning of Gloria Mundi/Glory Of The World, since people themselves are the glory of the world, while the band 'are as representative of people around as any other bunch of people'. The fact that we ourselves constitute the glory of the world is both comic and horribly ironic. "In one sense it's a bit of a laugh, in another sense it's a bit tragic, and in another sense it's perfectly true because, like it or not, you are the people who are here now, so you can't get away from it. It's a bit like the "condemned to be free" idea, you're there whether you like it or not, and all you've got to do is come to terms with it." As an individual, rather than a part of the social pack.

Gloria Mundi's new album 'The Word Is Out' has met with the usual wave of cold indifference from the media. Maelov believes that the band has advanced musically since 'I, Individual' through the recruitment of two new members, but the familiar obsessions with the system and the independent being are still apparent.

by: RACHEL/STEVE BURGESS.

EYES OF THE BLIND - ANNIE ANXIETY GUEVARA.

.....reviewed by Rachel.

This is poetry of an iconoclastic cast. Acceptable and bland images presented by what the poet conceives of as repressive forces (political and religious) are smashed to expose the horrifying reality of physical suffering beneath. She is antiauthoritarian, revealing the repressive face of America by the Nazi motto 'Arbeit Macht Frei' (work makes free) which persuades the blank model-citizens to march cheerfully to their patriots' deaths while the dissident and undesirable Poe burns in a padded cell. More strikingly, much of her rebellion is directed against religion, the sacrifice of Christ to a God greedy for human blood compelling imitation by his self-destructive disciples. The Virgin of Fatima relishes the blood of self-mutilating penitents, Padre Pio (himself, like Christ, the victim of stigmata) smears 'blood psalms across babies' skulls'. Most strikingly, in 'Sunday School' the sugar-sweet colours of the conventional madonna clash with the horrendous realism of renaissance crucifixions. In this poem the Good Friday setting is a Bank Holiday fairground, where a dully complacent girl breaks a cupie doll whose smashed features evoke and mimic the sufferings of the dying Christ. Annie Guevara is not for the squeamish, but whether you agree with her sentiments or not the poetry is compelling. She herself sees good reason for the violence and ugliness of the language:

'I wish/ I wish/ I wish
I could use pretty words/
too loaded/ the beauty is
hidden/ hidden/ heathen

under layers of mud/
Cough Syrup/ drinking
Acetate to swallow the morphine/
tincture of belladonna/

the price of beauty/
enclosed/enclosed
enshrined in
sanctimonious slime/!

PART ONE

DIRK WEARS WHITE SØX: At long last the album we've been waiting for. But not necessarily the one we expected. Many people may be confused with it and others may feel very let down by it. Me, I'm not very familiar with early Ant music anyway? So I'm not so conscious of what the album could have been, more aware, perhaps, of what the album actually is! The album has a very classy feel to it and the art-work on the sleeve is, as Adam told me - "Very beautiful". The production too, is spot on.

Although the lyrics appear sometimes to be somewhat wierd and oblique, Adam's voice is stylish and, dare I say, unique? If you feel a comparison is necessary, then Siouxsie And The Banshees are the ones I would opt for. The Ant-sound I hasten to add, is the sound that I personally prefer.

Ant-Music is more about romantic imagery than harsh realism, it's very serious one minute and very funny the next. The imagery is very strong, yet the impression we are left with, is all too often, very weak. Ant music is not very definable - Most of it is left up to the individual listener.

Whatever you may think of 'DIRK WEARS WHITE SØX', it is modern and it is different.

***MODERNE MUSIQUE FOR THIS CENTURY.**

We asked Adam why the album was so long overdue.....?

"You're telling me! I think it is a better album because of it though. Yes, I think it's a much better album because I've written a lot more stuff, what I would describe as far more adventures. I think it is much less compromising and a far more diverse and interesting album than it would have been, say if we had done it a year ago."

BUT WON'T A LOT OF YOUR MATERIAL THAT YOU PLAYED A YEAR AGO BE LOST BECAUSE YOU'VE LEFT IT SO LONG?

"Maybe, yes but I don't think it's that much of a shame because, if

pic: Pete Gilbert.

ADAM & THE ANTS



by Francis Drake

we hadn't have gone through that phase of performing that material, then we would never have got to the material that we have today. We'd never be able to play it, we would never have achieved an Ants sound, that I think we have got on Zerox for the first time. Also, I would never have had the courage to produce the material myself because I have produced the album. But don't get me wrong, we're not going to forget the old stuff, we intend putting them out as b-sides on our future singles. So there will be a

channel for all that in a limited edition like that. I mean a lot of the old stuff perform a lot of want to put out active stuff and work, not the music see, if it was a putting out stuff commercial now feel is artistic I do feel this will not go for commercial. I mean

AM & THE ANTS

by Francis Drake & Peter Gilbert

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channel for all the old material in a limited edition or something like that. I mean, I still like a lot of the old stuff and we still perform a lot of it at gigs. But I want to put out the most provoc- ative stuff and the most up to date work, not the most safe work. You see, if it was a choice between putting out stuff that I know is commercial now but which I don't feel is artistically the best, and I do feel this is the case, then I will not go for the money, what is commercial. I mean, I could put

out 'Falling', 'Beat My Guest' or Hampstead etc, any of them as a single right now and they would be in the top ten. Look at bands like Angelic Upstarts, UK Subs, Sham 69 at last it's starting to come through but we've moved on."

ARE YOU INFLUENCED BY THE CHARTS THEN, DO THE CHARTS BOTHER YOU?

"No, they don't bother me, they just disgust me, they're just a facade of crooked....It's a ball game."

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Pete & Peter Gilbert

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ARE YOU INFLUENCED BY THE CHARTS
THEN, DO THE CHARTS BOTHER YOU?

"No, they don't bother me, they
just disgust me, they're just a big
facade of crooked....It's a ball
game."

WOULD YOU EVER PERFORM ON 'TOP OF
THE POPS'?

"That's a very difficult question
because my aim as a performer is to
prove that you don't actually have
to become part of what everybody
else has become part of, to actu-
ally get through in the end. It's
basically, artistic freedom and
being able to perform and not
actually have to bash your song
into a nice, messy, mushy accept-
able little pulp that they're
going to put out. Because if your
record enters the charts the way
you have actually produced it and
it sounds exactly now you want it
to sound and they haven't knocked
the middle-eight out and they have
not changed the lyrics, why not?
But I think I'd rather make my own
video and present them with that.
That idea may be pushing it but to
be honest, I don't know, as I said
it's a difficult question, let's
just say I wouldn't be scared to
do TOTP's"

PART TWO

When Pete took the photo's of Adam
in Regent's Park, Adam seemed as
if he had a lot on his mind, like
someone who's got so many ideas,
yet very little time in which to
carry them out - We got the feel-
ing, some of the time, that he was
not really listening to what we
were saying at all, like he was
very, very deep. He seemed more
prepared to talk, than to listen.
He told us about his theory on how
the mod thing took off. "It was a
very manufactured thing" he said,
"Which Pete Townshend was behind,
all the way". He wasn't slagging
Pete Townshend exactly, but was
more praising him for being clever
enough to manipulate the whole
media. On money, for instance, he
isn't afraid of making any but
thought it was very important (a)
How you made it. And. (b) What you
did with it, once you got it.

His bitterness for the music press
and record companies is as strong
as ever it was - he see's it very
much as a 'Him versus Them' thing,
and is as determined as ever, that
'he' will win in the end. And they
will eat their words.

His distrust for people in the music business seems to be justified to some extent, for when we asked him if the ANTZ have a manager, he replied: "No, we don't have a manager now, I got rid of the one we did have."

HOW WOULD ADAM DESCRIBE THE ANT FOLLOWERS?

"The following that we've got is so diverse. I could not tell you what an Ant fan looked like because they are all so different and that's the nice thing about them, they're individuals. I encourage them to be individuals. I mean, I've got letters from Ant fans who are thinking of starting up a group. I never used to feel this way, but I do now because the letters that these kids write, about starting their own band, are probably the end result of several letters that have been written beforehand. They've probably written, saying how much they like and admire the group and what we're doing and everything,

a few months later he writes back and says, "I've started my own group", then in a way, if he's started that group, motivated by some of the things we've done, then we do have to get involved to a certain point, within the framework of a letter. Now, I'll write back a long letter to him, telling him what to do, from my experience but I'm certainly not going to put his group on the bill at the Lyceum with me, cos he's got to fight, the same way I had to. It makes him tough, makes him into an individual. It's very weird, kids when I go up north, dress like the way I've dressed, some of them wear kilts and stuff like that and that's great. People have said to me, "don't you get pissed-off that they're imitating you?" No I don't I feel it's the highest compliment that can be paid to anybody, any artist, anyone. I can remember wanting to look like certain people and I can remember through those people, achieving my own identity, and that's important to me. It's not political, it's far more social really and that is important. When they do actually meet me off-stage they realise that I am Joe Public and it is entertainment. I don't like it when people say, "look at that guy over there, in his bondage trousers and orange hair, he's only been a punk for two weeks" And you get people who've been involved in it all since the early days getting very snobbish and it's very inverted snobbery and I can't stomach it! Somebody said something to me the other day and I had such a row with them, I just said look, I can remember the first time I put on a pair of leather trousers and walked down the road with eye make-up on - ok! I remember it and I remember the feeling I had. Maybe it was in 1976, so what? Maybe it was unusual but the important thing is not when you're doing it but that you are actually doing it. It's because kids did it in 1976 that kids are actually doing it today and I'm glad they're actually doing something. I have never seen any two punks that look the same, they might have spikey hair and they may look a bit like Sid Vicious but so what?"



Pic: Pete Gilbert.

FEEDBACK

Anarchy is all very well for writing on walls, t-shirts and coppers but say we really did live in a state of anarchy? Say some geezers went to see Crass and started killing and raping them. Would they call the pigs? Of course they would, under a state of anarchy, no police so no protection. Why the pigs may not be all they should I feel one hell of a lot safer with them than without. Another thing about Crass, if they think that their Conway Hall gig was broken up by SWP 'thugs' then they should think again, 'cos one of 'em (or was it five?) almost killed me for wearing a RAR badge.

MARTIN. (a pacifist nobody).

We contacted Crass to answer the above letter. Steve Ignorant put finger to typewriter.....

Dear Martin,

You are right; Anarchy is all very well for putting on t-shirts, walls etc, but a great deal of people seem to use the term 'Anarchy' as an excuse to smash things up. They will graffiti a bog wall with 'so and so rules ok' and call that Anarchy - Sick! Most peoples idea of an anarchist is someone chucking bombs around, shooting guns and killing people. In the dictionary it says 'state without government'. I believe that Anarchy means being an individual, respecting oneself and others as human beings and that we all have the right to say what we want, to do what we want, as long as that does not hurt other people. Anarchy does not mean 'chaos', as most peoples armbands tell us, it means mutual trust and respect, and not being shoved around. On your reference to the Conway Hall, a friend (who had fuck-all to do with anything) of one of the organisers admitted that he took it upon himself to ask members of the SWP to come along - and come they did, straight from a meeting. Great. 20 psyched-up lefties, do you think they're going to care who the fuck they hit? That night at the Conway Hall, "anyone who ain't for the working class gets it - forward socialist workers!", which meant anyone with short hair or a union jack badge. Sick? Sick. The police were called in, not by us

but by the caretaker who got scared about the hall being damaged. Personally, I feel that in such situations as that night, the police are just as thug-like and wont hesitate to knock a few heads to assert authority. For this reason I would never call them in to help. Because they dont help, they only widen the spaces between people. Like yourself, you call them 'pigs' well underneath that uniform, somewhere there's a human being. The day terms such as 'pig', 'cunt', 'whore' etc, are dropped from our language, we are moving towards a state of ANARCHY.

Anarchy, Love and Peace.

Steve Ignorant, Crass.

(and we are ALL a somebody.)

*All comments on this and other points of view printed are welcome! You'll find the address on page 3.

NO!

Congrats on a super, magnificent excellent mag. It's even better than Smash Hits! Fan-tastic report on Ultravox, I really enjoyed reading it. But I really would like to see

more of the talented Gary Numan in it. Keep up the good work!

ELIN & TYNION - TREDEGAR, GWENT.

* Is this an insult or what? - Ed.

'BUCK UP'

I am from Northampton, yes Northampton, same as any other provincial town, just as boring, we're all the same. But life has stirred recently in the form of groups, fanzines etc. Groups like 'The Russians', 'Bauhaus', who are making a name for themselves, also some interesting fanzines have started up. And why am I pointing all this out you may be asking. Well, all this has been achieved by people like you and me getting off our backsides and starting something - a group, anything. To read letters from blokes like Ian Welch (ITC No 12) complaining that there's nothing to do, "just discos", makes me ill. Buck up and do something, you'll be surprised what it may lead to.

PETE - NORTHAMPTON.

'DON'T ARGUE'

Hello to everybody how is working in your fanzine and to all the english punx of London.

PUNK IS NOT DEAD IN SWITZERLAND. Yeah, I'm a punk from a fucking little swiss town. Here we are about ten punx only...BUT WE ARE ACTIV! We are making a band (THE SUB-RESCUES), a fanzine (BOREDOM) and a punk edition (EDITION USELESS). Well, enough about that shit count-try.... I'm writing to you because a friend (electric) of mine was in London and brought me IN THE CITY. (issue 11). And I saw on the first page that you send free badges, free stickers and free posters. Please send me everything how is about punk and FREE! I give you one pound. I hope that it will be enough because I'm fucking not rich and have to hungry a lot of time (to much). What I can do for you is: to write an article for your fanzine about the swiss punk scene. There are a lot of fucking goods bands, not only KLEENEX.

O.K. ?

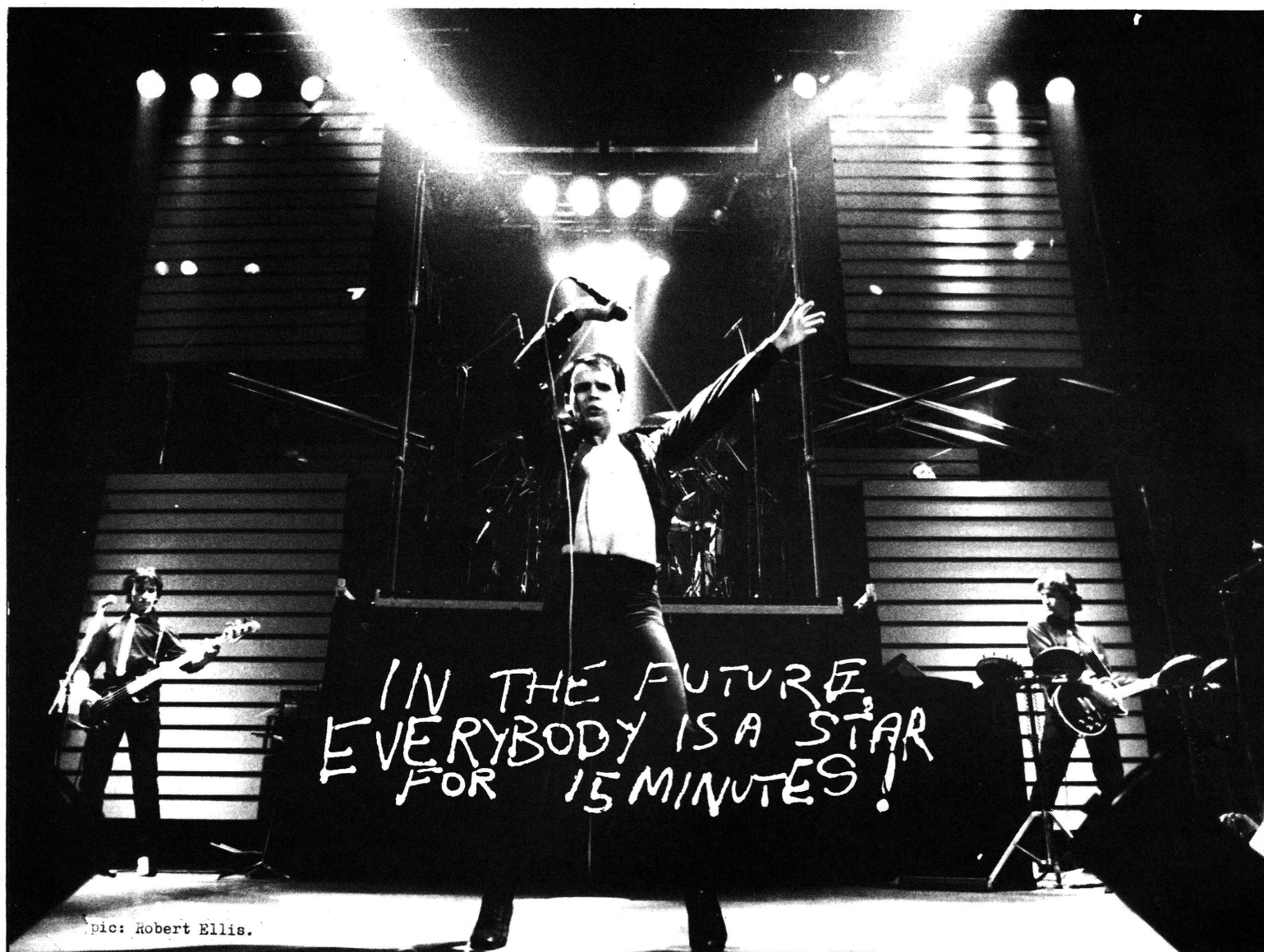
I'm already waiting for your news! Excuse my mistakes in english. I learn it on all my punk records. Individualist punk anarchie will save you from boredom and normality! Bye. PIERRE WYRSCH - SWITZERLAND

DRONE?

Just got the new (?) ITC, an improvement. The graphics on the Crass article were great but the rest were a bit samey! I still can't decide about Crass, they're doing what they want and a lot of what they say makes sense but their music, I just can't take a monotonous rumbling drone. What is the point of having all that enthusiasm and energy if you can't channel it into music - something that say, GANG OF FOUR and occasionally the POP GROUP can do? If it's not music, you may as well go and write a book. The singles reviews were ok, good idea having someone famous. Whatever the point of the Poison Girls page was. (an ad?), it was great - if only a poster of that was around?... Liked the mod article but not Gen X. I must try and write something some time. A pity about the Patti Smith bit, she (Patti) is so full of shit. All this about Phoenix closing down had me worried, glad you're back. Just be a bit more adventurous with the graphics!

MARCUS BOON - *Aye! Aye! SIR. - Ed.





pic: Robert Ellis.

GARY NUMAN

The lights went down, the curtain was raised and a puff of smoke, a flashing light and a whining sound of a synthesiser began what was to be a night to be remembered. The eerie sound blasted out through the giant white speakers was an instrumental called "Airplane".

Through the smoke we could make out the two keyboard players, Chris Payne and Billy Currie standing high up on platforms. In the middle of the stage set, between Chris and Billy, sat Ced Sharpley behind his drum-kit. Below, on stage level stood bass guitarist Paul Gardiner and Russell Bell who operated various electronic devices as well as playing guitar.

"Airplane" finishes and from the corner of the stage Numan appears dressed all in black with a red & blue tie. He salutes the packed audience and walks swiftly over to the microphone. Without hesitation, the band play the intro to "Me I Disconnect From You" followed by "Cars". Some people may call this playing safe but even if it is, its certainly going down well with the crowd. The band continue with "M.E." followed by "You Are In My Vision".

Throughout the performance, Gary mimes to the songs with actions. Sometimes though, he just stands in a stern alien pose, occasionally forgets his android pose and smiles or waves. The next song is "Something In The House" and Numan must be feeling a great deal more secure because he now mixes songs from all three albums. Although Gary sang songs from the early days he also found time to sing some of his new material. Gary left the stage on one of the new instrumental numbers called "Random". He returns and sings "Conversation", his voice sounds just as haunting as it does on vinyl. Another classic was his new version of "Bombers", an early single now re-issued. Played at a slower pace making it a great deal more chilling. We heard some brilliant violin playing from Billy Currie at the end of "Bombers". A new song called "Remember I was Vapour" although slow, has a hypnotic tune that makes the listener sit up and take notice. The less said about an old Drifters number, "On Broadway" the better in my opinion. Other songs, "Metal" and "Films" followed.

Numan's music does not create wild hysteria but most of the numbers were taken in by the audience who seemed to be hypnotised by the whole show. Gary announced that "Down In The Park" was his favourite and suddenly the two pyramids that had remained motionless, apart from the odd change in colour, began to move blindly around the stage, changing colour and glowing in the darkness. Numan leaves the stage to wild applause, and re-appears wearing a black bomber jacket.

"My Shadow In Vain" in my opinion was a mediocre song for an encore but "Are 'friends' Electric" brought the house down. Once again the band leave the stage only to return again with one more song called "Tracks". This was the last number and although several songs were omitted, the concert was brilliant. Numan, I am sure will go on to be the star of the 80's along with our local band Orchestral Manoeuvres In The Dark, who supported Gary on the entire tour.

PETE C. AINTREE - LIVERPOOL.

Gigs elsewhere by 999 and Toyah obviously accounted for the pathetically small audience for the no-longer hip Adverts. At least it meant the bar was accessible! Before the Adverts however, we had to suffer the appalling Cuddly Toys. I really can't think of a word bad enough to describe them. Poncey lighting and flash stage smoke didn't disguise their incompetence, their posiness and their total reversion to the glitter rock of 1973/4. Any Sweet/Slade fans out there - This is the band for you. Despite falling asleep just as Cowboys International came on, I managed to catch quite a bit of their set and I wished I'd heard more. With a good, boppable beat and very appealing melodies, they came across as a cheerful, well co-ordinated band. Better suited I would think, to the atmosphere of gigs, as opposed to records.

Next, after a great selection of between-bands records, (White Riot, Madness, Pretty Vacant etc.) the Adverts appeared looking desperately out-moded. They've lost all the energy they once conveyed to the audience. They've no new ideas and a total lethargic lack of imagination in general. In a word (or 3) the Adverts are DEAD, STAGNANT, VOID. I left before the end. Couldn't stand it any longer. Thanks anyway, to the bloke at the back door who let us in free. I'd have felt totally let down and ripped off had I forked out £2-50. Yet another gig to forget rapidly. Still, at least I know two bands to avoid in the future.

SALLY FELDT - ESSEX.

pic: Pete Gilbert.



MAYBE OUR LIGHTS ARE PONCY, SALLY.
BUT WHAT ABOUT US?

THE RUTS / THE PACK / PLUS SUPPORT - ELECTRIC BALLROOM.

First on were an abysmal Irish band, who played sort of hybrid heavy metal with a dose of pop. You could tell they were new-wave by their jackets they wore and there were no encores. The Pack were on next, they drew instant attention, mainly due to the physical resemblance of the lead singer to a Billy Idol / Johnny Rotten clone. They failed to use this advantage however and set about indulging in traditional punk, with fractured guitars which proves they're progressive, when in fact their main charm is re-gressive. The screams, shrieks, manic faces, idiot dancing etc. made it a very nostalgic evening. The songs varied from the spirited to the shitty - not very danceable either. The Ruts burst into "Fuck Your Brain", Mal Owen is an angry young man, but the band failed to reach any peaks really, a bit of a case of overkill. Memorable moments being "Jah Wars" and all the singles, coupled with unpopular guitar solos, matey gobbing at each other and mucho pseudo reggae dub, not always successful. This may sound like a slag-off review of the Ruts but it's not. If you like them and turned up - they delivered the goods - They make sure they do. (Do not edit I did me best).

INARTICULATE - KENT.

BIG BEAT RECORDS

SINGLES

- NS.3.* THE 101'ERS
"KEYS TO YOUR HEART."
- NS.10. THE RADIATORS FROM SPACE.
"TELEVISION SCREEN"
- NS.13. MOTORHEAD
"MOTORHEAD"
- NS.15.* JOHNNY MOPED
"INCENDIARY DEVICE"
- NS.22* JOHNNY & THE SELF ABUSERS
"SAINTS & SINNERS"
- NS.41* JOHNNY MOPED
"LITTLE QUEENIE"
- NS.55. JOHNNY & THE JAMMERS
"SCHOOL DAY BLUES"
- NS.56. BOB DOLDRUM
"I AM THE WAY"

* STILL A FEW CHISWICK COPIES
LEFT! - ALL SINGLES IN PIC SLEEVES
EXCEPT NS3 & NS55

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THE NIPS

GABRIELLE

PICTURE SLEEVE

CHISWICK
CHIS 119

FROM GOOD RECORD SHOPS

PUNILUX

PUNISHMENT OF LUXURY - Laughing Academy.

Confession: I've never seen Punilux live. Secondly, if I believe what I read (ITC 7) which, of course, I do, then this band have invented some sharp visuals and some acute, well thought out lyrics. But a studio being alien to interpreting striking visuals as musical impressions, Punilux have left their more creative environment for a more restrictive one. And that's why "Laughing Academy" must remain unfulfilling because the music - cleverly contrived though it is a bit if not too "heavy" in places - relinquishes its function as a backdrop for the theatrics to become the centre of attraction under the artistic spotlight. Coupled with the lyrics, wickedly sardonic, caustic and barbed tales, the final impression is a bit like watching the television with sound but no picture. As the tracks shudder along, there's a nudging feeling that the all important catalyst needs to be added to transform a rock song into an experience. Still, an accomplished and graphic LP.

TALKING HEADS

TALKING HEADS - Fear Of Music.

The more I listen to this album the more I love it. Talking Heads have finally come up with a masterpiece, eclipsing all their past glories. "Fear Of Music" is an awesome display of musical aesthetics, bringing together David Byrne's suburban soul searching and city life neuroses and observations with his sleek and dynamic rhythmic formations, a music of tense economy and curious symmetry. Most of the tracks involve a number of rhythmic threads interwoven into a patchwork of rich sound and sensitive melodies; fiery and restless one minute; pensive and introspective the next. Tina Weymouths melodic and versatile bass playing takes the tunes through their varied twists and turns leaving Byrne and sidekick Jerry Harrison to brew up a concoction of rigid rhythms, subtle melodies, clever phrasing and anguished sound against Chris Frantz's perfectfullt crisp drumming. From the relaxed atmosphere of "Air" with its musing, gentle theme and the mellow and beautifully crafted "Heaven", through to the punchy "Animals" with its tight rhythms and vitriolic lyrics and the awkward, sublime "Electric Guitar", the disco-structured "I Zimbra" - a robust version of a tribal chant - the hustling, angry "Mind" and "Paper". a song which in and abstract level, clarinet,viola guitar, percussion and synthesizer vieing with each other in a mix that is angry one moment, frail and poignant the next. The mix - varying widely between two and 24 track recordings - captures the ugly, sin-

ALBUMS



ister mood of "Diet Of Worms", the stormy, jagged shapes of "Rainforest", a musical picture of climate its phrasing and restraint is more powerful than any two (three) buzzsaw guitars, and then the tremendous "Life During Wartime" and "Melodies Can't Wait", Talking Heads are compelling and stimulating, intelligent and unsettling, brilliant and simplistic. A magnificent album with Byrne's wishes: "It comes directly from my heart to you..." (Mind).

EARCOM 2

CONTRADICTION - Earcom 2 (Fast).

A six track, two per group, compilation of dissonant new musi(c) - that's music without that humbug (k) - from Northern roots spearheaded by the abrasive economy of Manchester's whimsical new heroes Joy Division and trailed by the more self-conscious electronic crossover synthipop of Thursdays (unfulfilling) and Basczax (passive but genuinely listenable). Joy Division offer up "Auto-suggestion" and "From Safety To Where..." for an uneasy airing - neither as good as "Transmission" mind you - with that morose bass groundswirl, anorexic, trebly guitar, rigid drumming (sounding as if recorded in some vast, empty shopping complex) and Ian Curtis' disquieting laments. Both Thursdays, who do a jangly, throwaway version of "(Sittin' On) the dock of the bay", and Basczax lack their brood-

ing subtleties although the latters "Celluloid Love" and "Karleearn Photography" are both clever and supple electronic marches. On the whole this 12" EP is patchy and limiting.

CABARET VOLTAIRE

CABARET VOLTAIRE - Mix-up.

This nine track dirge is the nearest to synthesized Chinese torture it's ever been my displeasure to be subjected to. If this is the vanguard of the 80's sound, may I drop dead now. "Mix-up" constantly reminds me of the middle segment of Pink Floyd's "Echoes", with electronic seagulls dipping and screeching mindlessly through a stodgy porridge of digital bleeps and warbles. Except that Cabaret Voltaire don't stop there. They fragment the "sound" with brittle, crippled sandpaper guitar, a wandering, inert bass vibration and horrible noises that wind up and gargle in melancholy fashion behind the ponderous pompous spoken statements. Drums scythe through the Dalek void and everything is distorted by the silicon chip. If music is organised noise, this album is anti-music on a contrived tangent. Even the run-off grooves are hard to pick out. To me this album is sterile, empty and a lousy interpretation of Space Invaders with indigestion. And A BLOODY RACKET. And if I'm missing the point - Good.

CARPETTES

THE CARPETTES - Frustration Paradise.

This trio have come up with 12 enjoyable, well defined tracks from a brash and snazzy hard rock / pop middle ground - reminiscent of The Pirates and The Motors - that only occasionally veers uncomfortably towards lumpen heavy metal. "Frustration Paradise" features eight tracks from the pen of guitarist Neil Thompson, from the simulated pop reggae of "A.B.C." to the gushing attack of "Away From It All" and the raucous and tense "Cruel Honesty" and "How To Handle A Woman" songs weighted with some sharp melodies and nifty changes; material, I might add, that a lot of headlining new wave bands could try and hire for a few nights. Bassist George Maddison contributes the other tracks, including The Clash's "White Riot" and Dave Clark Five's "Bits And Pieces" soundlike intro of "I Don't Mean It" and the lightweight reggae of "Johnny Won't Hurt You". I like them - because they don't make any pretensions about what they are either. Have a listen.

POISON GIRLS

POISON GIRLS - Hex.

"The Poisons are circulating" on this eight track 12" EP. It's fitting that the definition of Hex is given - "curse, spell, charm in magic, ritual to evoke instability. Also a counter charm to invoke protection from harmful and malevolent forces". If Shakespeare had written a new wave "Macbeth", Poison Girls would be the three witches, cursing, chanting in an unnerving musical ritual, an eerie, wayward rite as they stir a simmering cauldron of fragmented noise and discordant rhythms. Sounding like a neurotic Lene Lovich, John Cooper Clarke and a kerbside drunk Vi Subversa bleats, chokes and sneers her way through the caustic, biting lyrics of "Under The Doctor" and "Political Love" - rendolent of Ron Moody as Fagin singing "I'm Reviewing The Situation" on "Old Tarts Song" - against a swirling undercurrent of two rogue guitars which crawl uncomfortably over the drums and bass. And its not words printed on the lyric sheet that matter. It's the spoken message in between. Expanding on territory touched on by Swell Maps' "A Train To Marineville", Poison Girls are unusual and provocative. A music and vision for the 80's. Perhaps they best sum up their stance in the line "It's alright lady, it's only a reality attack".

AVON CALLING

THE BRISTOL COMPILATION - Avon Calling.

This 16 track slice of the sea port sound is a masterful collection of genuine, original talent, by far the best compilation I've ever heard. "Avon Calling" has tapped a generation of garage bands far removed from the vulgar, superficial punk thrash of London independent label groups that sprouted up in 1977/78. It possesses a young sound, full of ideas, well thought out and professionally played songs and a depth of maturity and commercial quality, far removed from the compilation albums cluttered up with grating amateurish high-school dancebands. Bands from the fair county of Avon seemed to have picked up their instruments and then taken the next hardest step - actually thought about what they were going to play. Influences are openly hinted at - it's true that Essential Bop's "Chronicle" does borrow a lot from the 60's keyboard melodies of The Doors - token gestures are thin on the ground and the sound is sharp and fresh. OK, as with any compilation album there are some duff tracks, notably Vice Squad with their very apt "Nothing", (crude old hat buzzsaw guitar), Stereo Models "Move Fast" - Stay Ahead" (limited and abrasive) and Double Vision's "My Dead Mother" (a group of 14 - 16 year-olds whose lightweight reggae/ska beat music sounds thin and

immature), but the remainder is basically infallible terrific offshoots from pedigree pop. Just listen to the shapely, stylish Strangers / Yachts pop of Sneak Preview, the refined early Damned punch of The Stingrays, the mature, tight, elegant pop of Europeans, Private Dicks, the talented Moscow, Directors and Apartment, the Joy Division-ish trebly sound of a more proficient GI*xo Babies and the R'n'B twists of Various Artists. A worthwhile, stylish album. For bands who want to be more than just run of the mill, the solution is (as the song says) - Go West !

THIS HEAT

THIS HEAT - This Heat.

"This Heat was never a notion of how music should be played" says the sleeve notes. Maybe not, but this up to now unknown trio have produced a truly "modern" and forward looking album in the chilling, evocative and atmospheric "This Heat", an experiment with sound in the context of musical themes that easily transcends the po-faced, noisy ramblings of Cabaret Voltaire. Instruments are exploited thoughtfully to conjure up a dense, eerie texture of sound and tones that ricochet around, leer out of the shadows and scuttle around in a weak resignation. The tracks exist on an unstable hinted at in Kraftwerk's "Mitternacht", the percussive studio generated "Water", the distant, dangerous and suffocating heavy breathing of "Music Like Escaping Gas" - a brilliantly crafted and unnerving experience - the seething and discordant build up of rhythms and instruments on "24 Track Loop" and their most challenging and taut piece "The Fall Of Saigon". In the latter a synthesizer loop creates the Oriental sound of a street carnival, before an overbearing, clumsy guitar tries to suppress it in a rage of sound. The ugly destroys the beautiful. "This Heat" is an intensely mature, intelligent discourse of sound and image. It proves that music can be cleverly organised noise.

THE SLITS

THE SLITS - Cut.

An album of contemporary importance, "Cut" is an intriguing, sharp and diligent stripdown, and restructure, of rhythm. The Slits have stirred up a taunt form of sub mock-reggae. a clever hybrid of angular and abstract melodies that transcends "white reggae" adoptions as handled, by say, The Police. Their distinctly individual sound is underpinned by Viv Albertine's gritty sparse guitar that scratches and claws its way at a hustling reggae bass on one plane and tight, crisp drumming on another. The rhythmic strands are a

foil for the all-important buffer zone of vocals and chorus, screamed muzzled, mumbled and chanted, the lyrics played off against each other as the music fragments and see-saws below. The voices (not the vocals) with their reggae inflexions are mixed up as the most vital element by producer Dennis Bovell, through the latent ska mood of "Typical Girls", the tick-tock jagged sound of "Instant Hit" and the perverse, numbing "Newtown". If you see music as a series of sketches, coloured in with ideas, melodies and hook-lines, then The Slits start off by rubbing out most of the sketch until there are just the basics left - true minimalism. "Cut" is a necessary LP; deadpan, strident at one point; haunting melodies and perplexing rhythms the next. And completely listenable.

THE DAMNED

THE DAMNED - Machine Gun Etiquette.

Well, The Damned are The Damned. A band of limited proficiency - now minus their most forward looking and musically sympathetic link in Brian James - out for a good, rowdy time by preaching classroom chaos and making a lot of simple, unpretentious noise. And that is what "Machine Gun Etiquette" is. A collection of undistinguished tracks, most taken at breakneck speed - a pace which highlights the fact that Captain Sensible is a pretty average, run-of-the-mill guitarist and Rat Scabies is a cluttering, over the top drummer - full of grainy, irritating heavy metal guitar solos, token melodies and dehydrated tunes. The Damned were once an important catalyst, but development seems to have passed them by. Only "Plan 9 Channel 7" hints at a mild flirtation with stylish change and balance, the single "Smash It Up" is a harmless enough example of mainstream punk rock with a hookline and "Love Song" is a frenetic piece of trash pop. But all in all it sounds like a variation of the first album; boisterous, studied noise. As they say: "Noise is for heroes / Music is for zeros". Take your pick. Music for limited pleasure.

GRAHAM NEWSON.

OTHERS

OTHER ALBUMS WORTH CHECKING OUT (***** = excellent etc.)

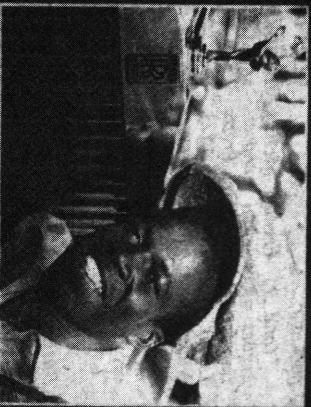
METAMATIC by JOHN FOXX.****
RASTA COMMUNICATION by KEITH HUDSON.****
HEADLINE NEWS by CAPITAL LETTERS.***
THE BRIDGE by THOMAS LEAR & ROBERT RENTAL.***

Greensleeves Greensleeves Greensleeves

BARRINGTON LEVY — ENGLISHMAN ALBUM

Voted No 1 Star for 80's, No 1 Best Newcomer

BARRINGTON LEVY



ENGLISHMAN

(GREL 9)

DON'T MISS OUT ON HIS TOUR

Featuring:

Englishman, Sister Carol, Look Youthman, Black Heart Man, If You Give To Me, Send A Moses, Look Girl, Money Makes Friends, Don't Fuss Nor Fight, Bend Your Back.

AUGUSTUS PABLO — ORIGINAL ROCKERS ALBUM



(GREL 8)

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POISON GIRLS

THIS MUSIC IS A SIGN TO THE LIVING
A SIGNAL TO THOSE WHO LIVE ON THE EDGE
WHO, KNOWING WHAT THEY DO, HAVE NO CHOICE
BUT TO STAY ON THAT EDGE AND STAY ALIVE
THE LIVING ARE DESPERATE FOR LIFE
WE ARE DESPERATE FOR LIFE NOT FOR SUCCESS
WE DO NOT FIT THE CLIQUE OF MONEY IS
THE CLICK OF DEATH FEAR FEEDS OFF OUR
LIVE BODIES MEDIOCRITY IS BORN IN
SUBJUGATION WILL YOU COME WITH US
TO WHERE THE WILD GIRLS ARE OR STAY BEHIND
AND TAKE TO GUNS TAKE TO GUNS TAKE TO GUNS



"When we were doing the last record called 'Hex', we ended 'Bremen Song' with, Hex, Hexx, Hexx.... and that sounded like a crow and it reminded me of a time when I was at the university of Sussex one very bleak week-end in winter. I never went to university but I just happened to be there. Suddenly, a lad who was with us shouted out on this deserted campus: 'All I need

is a good fuck!' and immediately a whole load of crows flew up to the sky from these bare trees going 'Caw...Caw...Caw...' and it was like they were echoing this cry. The other thing is that the crow is a very common bird, a scavenger and I like to think that there's an identity between what we're doing, myself and very common birds...."

Vi Subversa answers our first question regarding the black crow on a red background, symbol. We are seated in an upstairs room of a very large house in an Essex village. This is the home of Poison Girls. It was late '76 / early '77 that the band started up in Brighton and Vi started singing only 4 years ago. We were of the opinion that a great deal of thought had gone into the name 'Poison Girls' - We were wrong! Vi: "No, there wasn't actually. I think we're stuck with the name 'Poison Girls' - I don't think it's necessarily the best name we could have thought of. We had lots and lots of names and that one just stuck". Can you remember some of those names? Vi: "Yeah" She seems to bite her lip and tongue which makes us both grin a little. Meanwhile Richard answers "No" and this really makes us laugh. Richard then admitted one name they had the year before jubilee year was Liz And The Corgi's. We asked Lance d'Boyle if he could remember any others? "I can remember some but I really don't want to tell you them".

Poison Girls consist of Vi Subversa on guitar and vocals. Richard Famous on guitar and vocals. Lance d'Boyle on drums. Bernhardt Rebours on bass.

AGE

If age represents the establishment then Poison Girls are the biggest threat of all. As we shall now see. The interview was to prove to us that Poison Girls are as good, (if not better - Ed) at asking questions as they are at answering them. One of our first questions was directed mainly towards Vi. In two recent interviews printed in the national music press we discovered that both interviewers were reluctant to ask Vi her age. So we thought we'd start off by asking her point blank? Vi asked if it was important what age she was? We said it wasn't if she didn't want to answer the question. Vi: "Well, there's no secret about my age but even if I give you an answer, what does it do?" This interview was not going to be easy - We were going to enjoy every minute of it. The ball was now in our court. Pete answered Vi's question: "Well, for me personally it shows you that I'm not afraid to ask you a question that two previous journalist's evaded. I thought that perhaps by asking you what age you were, these journalist's thought you might have been offended because you're a woman etc.." Richard: "I think this thing about our ages has been really mystified. Like Vi is supposed to be somewhere up there and I'm supposed to be 14 or something and it all gets really stretched out of all proportion". We explained that the only reason we asked that question was



because of the reasons already given. Is it still such a crime to "ask a lady her age"? Vi: "Well, I think it's great that you've asked me and if I tell you - well I mean, I can say right now that I'm 43...." Vi stops and thinks: "....Is it 43 or 44?" The band laugh as we tell Vi that we'll settle for 43 as most people count backwards after 25. Vi: "I can see that it's important that I'm not 18". We were very surprised at Vi's answer. Why is it important that you're not 18? Vi: "Well, I can see that it's important because I'm supposed to be 18 or whatever it is. I think it is relevant that I'm not 18 but I think it would be exciting if I could say I was 60". We both grinned as we tried to imagine Vi looking like Vera Lynn and singing "I used to be a tart" (the mind boggles - Ed). We asked if Vi minded other people knowing her age? "You mean do I mind you printing it - I don't care a fuck, I really don't!". Her answer really caught us off guard and we, the rest of the band and Vi ended up splitting our seams with laughter. Lance d'Boyle now changes from the interviewee to interviewer. How



pic: Pete Gilbert.

old are you? "33". And you? "19". And you Richard? Silence - More chuckles. He's not going to say. Vi: "Well, he (Richard) isn't 14, I can tell you that". Lance: "I'm 39".

Age? Let's move onto something less delicate. Phew! sighs Pete, wishing he had never mentioned the word. Lance: "Well, hang on. There's a lot in that word, in you saying phew!, Pete. There's a lot of heat in what you've just said, it's like there's a little bomb there, that's what interests me". Lance continues ".....I suppose it's all to do with rock 'n' roll, it's meant to be the preserve of a certain age - the younger, the better I suppose but it's not only to do with that, it's also to do with as you get older you are less inclined to say what your age is. So there's a great value placed on being young. Like the young are valued and the old become less and less valued the older they get. That is what it seems to all be about, to me". We explained that the very fact that Poison Girls exist is in itself going to break down a lot of barriers. Richard: "I think the most important

thing as far as I can see, is that we came together to form this band and we actually learnt to play our instruments to be in this band. There's a certain amount of feeling, like, "Oh, if you're that old you must be jumping on the bandwagon" sort of stuff but it's not like that at all. We did it the straight punk way, y'know, we were with it when punk was starting and we learnt to play our instruments the same way that most other punk bands learnt to play theirs. This meant actually going out on a stage and just bashing away and not really giving a fuck what it sounded like, because it was more into the energy thing, this was at the beginning, late 76 early 77. We were in Brighton when we started to learn how to play our instruments."

VINYL

To date the only songs pressed onto vinyl by Poison Girls are:- "Piano Lessons" and "Closed Shop" released in 1978 on a 12" e.p. shared with two tracks from 'Fatal' Microbes on the other side and their latest eight track, 12" release contains Old Tarts Song, Crisis, Ideologically Unsound, Bremen Song, Political Love, Jump Mama Jump, Under The Doctor and Reality Attack. The record was released in 1979 and is called simply - HEX.

What was the reason behind Poison Girls forming in the first place? Vi: "That's very difficult to answer because I know the state of mind I was in then. I don't altogether know the state of mind everybody else was in but there must be something connecting it, obviously. I had done a lot of things and gone into a lot of projects and come out the other end and was at a point where there really wasn't anything that I particularly wanted to do. I was at the point of giving up, then somebody came in and said there was some people who wanted to do a theatre project, so I thought, oh well, this is obviously it. And that's how we actually met up together and doing this got me into the whole idea of performing and because of that I did my first singing. Richard told me I could sing at a time when I never thought I could sing and we worked together because of that and he played the guitar. Lance first started to drum at about the same time...." Richard "We were together as people who could work together and we were all on the same wavelength. It wasn't adverts in Melody Maker sort of thing. Becoming a band was just an extension of what we were doing at the time".

'UNDER THE DOCTOR'

The thought provoking statements of Poison Girls on Hex brought an admission from Pete on his own feelings when he heard it

first of all. Pete explained that he could relate to most of the lyrics, especially "Under The Doctor" because when he was 19 he almost suffered a nervous breakdown and this song made him re-live that moment. He came to the conclusion that whoever wrote the lyrics, knew what they were talking about. Pete: "The words in the song and the emotion in the voice of the person singing it made me think back. I was ill and afraid - afraid because I didn't understand what was wrong with me. I was looking and searching for a person like Vi, a person who could help me understand myself. I really didn't understand myself at all. I didn't know why I felt like I did..." Vi: "Was it because what was happening to you was real?" Pete: "It probably was, yes but I didn't regard it as real at the time. I thought it was unreal and un-natural to feel the way I did. When I first heard "Under The Doctor" I remembered that my mind switched back and I remembered that most people just did not understand what I call my realisation, they couldn't understand it and the furthest people from me were my own family. Yet, here was a band singing about the agony of going under the doctor and I could sense there was a lot of meaning and experience behind the songs. This, above everything else, interested me the most". Richard: "I think this is all connected again, with us being more "mature" than most bands and the lyrics come out of real experience and they are real, they're written from the heart..."

LIES!

Vi: "I feel there's one thread that goes right through my life and I think through the lives of everybody in our band. And that is, we've had it up to there with lies. (she touches her forehead) And one of the lies, the one you just spoke about, is that you are not supposed to be around talking about your problems at all, if you're over 20, not in this particular business anyway. I mean, that's only one of the lies. And the lies continue, you're supposed to have solved all of your problems when you are over 20, or there aren't any problems by then or if you are actually afraid of going on stage, you're not supposed to say so. All those sorts of lies - I think we've had them up to here (she points to the top of her head this time). Like, you drown in lies, and I think most people drown in lies, and you settle for a lie because a lie is what everybody else around you is trying to say is the truth." Vi continues: "...I mean, you used the word, realisation and that is what realisation is. It's actually realising what is real and not settling for a lie. These lies are to do with things like sexuality and security.

SECURITY

I mean, the lie of security is really, really important to us because I think we could only be doing what we are doing because we've exploded that particular lie. I don't believe in pattern security, y'know, certainly not in the ways that it is presented to us, to sell ourselves for security, for a mortgage or whatever. I heard on the radio only today, about how everybody's panicking because their mortgage payments are going up and suddenly what is an apparent security, to have a roof over your head, isn't a fucking security at all. People are panicking because they're not going to be able to pay their mortgages anymore and there are advice programmes on the radio about it. Then there are programmes about building nuclear fall-out shelters and that is another lie. Once you realise that lies aren't good enough, then you have to start going under the carpet, you have to start looking in cupboards and in the closet and finding out what it is we're bloody afraid of. And one of the biggest lies of all, is that people are separated by age, which actually tears everybody's potential in half, it cuts us down. It means I can't tell you anything about reality because I'm not supposed to be here."

VALUE

Poison Girls have a growing following and this is as a direct result of solid giggling and perserverance. What many people thought was a joke at the beginning has now become recognised as a very serious band with a very definite message. What would the band hope the people who went to gigs and bought their records would get out of it? Richard: "I think they just have to question, I mean that is the first step to take, to question yourself and what you are doing. I mean, if I was on tranquillisers and I heard "Under The Doctor" and it actually pointed something out to me and made me question the reasons why I went to a doctor to get some kind of help in those sort of pills, even if I could actually question that one thing, then I think we will have achieved something. I think the first time you actually question what's been handed out to you, that is one of the most important moments of your life..." Vi: "What I would like people to go away with, is for them to be able to value their own self and value their own experience. And if you are having a breakdown or if you are discovering a lie for what it is, for the first time, to realise that it is very important for you to value it. That whatever your experience is, the expression of that reality is where your value lies as a person."

Lance: "I hope that the particular way we are, sort of present on stage.....I would hope that people would actually be more aware of themselves, other than giving themselves away to us. Sort of, like the rock business generates a sort of star system and to me that means people give themselves away. Like they invest the person on stage with power to be what they would like to be. They become fans and follow their stars and fantasise about their life style, fill them up with their own life and go away feeling empty. I would like to reverse that process and hope that people would have an experience which makes them more aware of themselves".

VULNERABLE

Vi: "Following up on what Lance has just said, what that reminds me of, is to do with vulnerability. I think the reason

why people want to invest themselves in some image or some myth or whatever, is because people feel very vulnerable by being themselves, like "who am I, I'm nothing". It's that person or this person and that is the dynamic of conforming, you've all got to be like something else and I think, if people could actually value their vulnerability, as a source of immense strength, like it's because we're vulnerable that we're alive.....and if we're all invulnerable, we might as well be armour plated pillar boxes or something. Y'know, it's the vulnerability of being alive that is really important and that's where our real strength lies, in recognising the truth of our vulnerability and in looking after what those vulnerabilities and needs are all about. Instead of the lie that we are all tough, strong, y'know, invulnerable things, like machines".

introduction quote from "the mirror" by: Poison Girls.



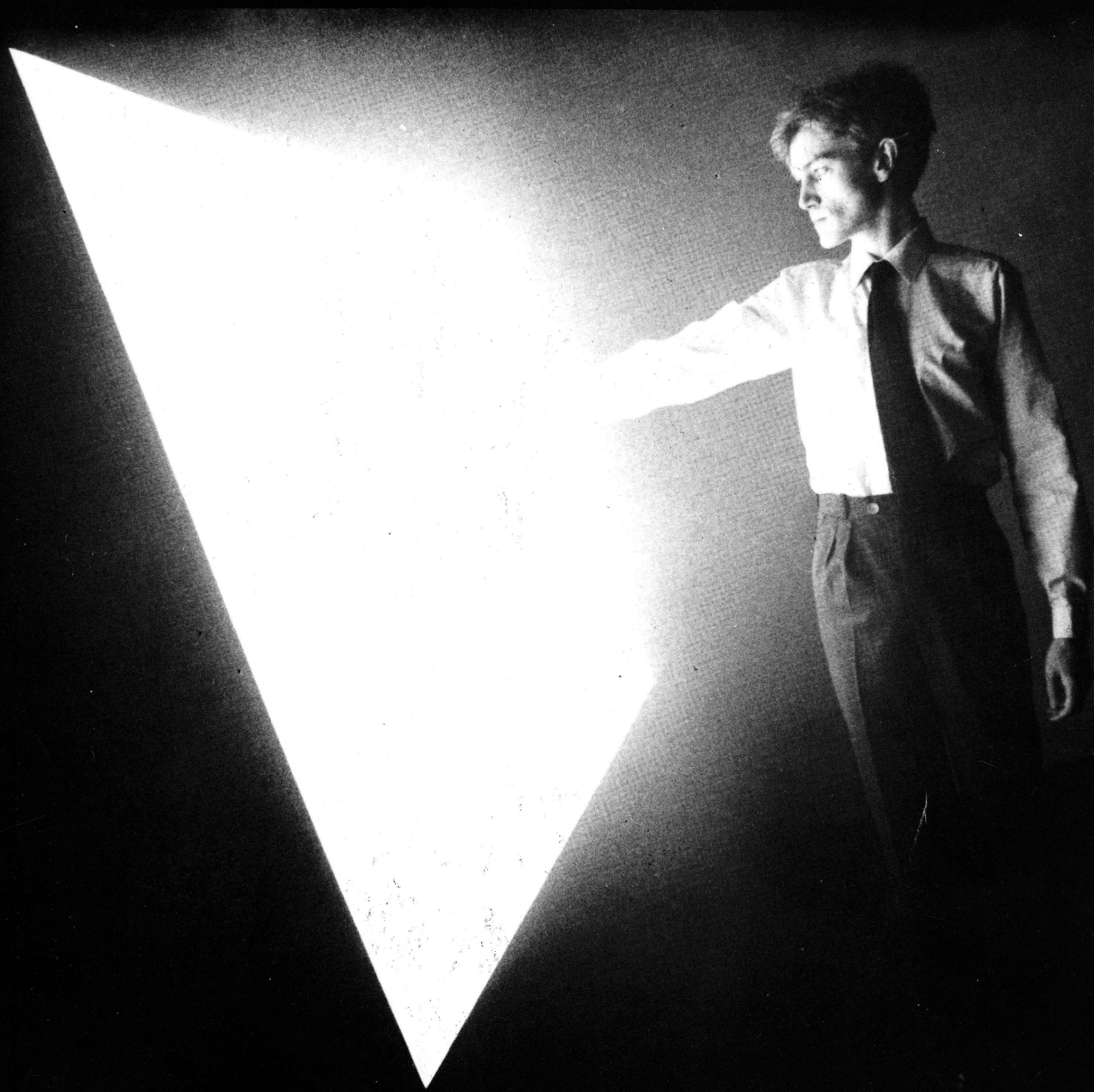
pic: Pete Gilbert.

interview by: Peter gilbert + francis drake.

POISON GIRLS

TO BE
CONTINUED.

JOHN FOXX



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